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THE ROSARY

BY
ETHELBERT NEVIN

WORDS BY
ROBERT CAMERON ROGERS

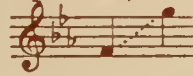
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Song with Piano Accompaniment (Six Keys)

High Sop. or Ten., in F



Sop. or Ten., in Eb



Sop. or Ten., in Db



Mez. S. or Bar., in C



Mez. Sop. or Bar., in B



Alto or Bass, in Eb



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To Charles Schuetze
Harpist of the New York Philharmonic Orchestra
and the Metropolitan Opera House

The Rosary

(Paraphrase)

Harp Solo with Organ accompaniment ad libitum

ETHELBERT NEVIN

Arranged by A. F. PINTO

Andante

Harp

p *espressivo*

un poco sostenuto

L.H. R.H. 3

affrettando assai

NB. Catalog of music for Harp (42 pp.) containing Harp Solos and ensemble pieces, may be had gratis from the publishers, upon application.

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ad lib. 8^{va}

First system of a piano score. The right hand (treble clef) features a melodic line with a wide interval jump and a descending scale. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

Second system of the piano score. It begins with the tempo marking *a tempo* and the dynamic *p* (piano). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The tempo changes to *rit.* (ritardando). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The tempo changes to *un poco sostenuto* (a little sustained).

Third system of the piano score. The right hand features a triplet of eighth notes. The left hand has a triplet of eighth notes. The tempo changes to *ten.* (tenuissimo). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The tempo changes to *volato* (allegretto). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.

Fourth system of the piano score. The right hand features a triplet of eighth notes. The left hand has a triplet of eighth notes. The tempo changes to *cresc.* (crescendo). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The tempo changes to *ten.* (tenuissimo). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The tempo changes to *rit.* (ritardando). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.

a tempo

ten.

The first system of musical notation consists of two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is common time (C). The first measure features a complex chordal texture in the right hand with a slur and a 'ten.' (tension) marking. The left hand has a single note. The second measure continues the right-hand texture. The third measure shows a more active right hand with eighth notes and a slur. The fourth measure has a right hand with eighth notes and a slur, and a left hand with a single note.

The second system of musical notation consists of two staves. The key signature remains four flats and the time signature is common time. The first measure has a right hand with eighth notes and a slur, and a left hand with a single note. The second measure continues the right-hand texture. The third measure has a right hand with eighth notes and a slur, and a left hand with a single note. The fourth measure has a right hand with eighth notes and a slur, and a left hand with a single note.

rit.

accel.

The third system of musical notation consists of two staves. The key signature remains four flats and the time signature is common time. The first measure has a right hand with eighth notes and a slur, and a left hand with a single note. The second measure has a right hand with eighth notes and a slur, and a left hand with a single note. The third measure has a right hand with eighth notes and a slur, and a left hand with a single note. The fourth measure has a right hand with eighth notes and a slur, and a left hand with a single note.

Largo

The fourth system of musical notation consists of two staves. The key signature remains four flats and the time signature is common time. The first measure has a right hand with eighth notes and a slur, and a left hand with a single note. The second measure has a right hand with eighth notes and a slur, and a left hand with a single note. The third measure has a right hand with eighth notes and a slur, and a left hand with a single note. The fourth measure has a right hand with eighth notes and a slur, and a left hand with a single note.



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To Charles Schwetze
 Harpist of the New York Philharmonic Orchestra
 and the Metropolitan Opera House

The Rosary

(Paraphrase)

ETHELBERT NEVIN
 Arranged by A. F. PINTO

Harp★

Andante

p *espressivo*

un poco sostenuto

l.h. r.h.

Organ

Andante

p

affrett. assai

★) Can be played as a Harp Solo without Organ accompaniment

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ad lib. gva

a tempo

p *espressivo*

a tempo

un poco sostenuto

ten. volato

sostenuto

ten.

ten.

cresc.

rit.

a tempo

ten.

cresc.

rit.

a tempo

ten.

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats). The first system shows a complex texture with rapid sixteenth-note passages in the right hand and sustained chords in the left. The second system features a more melodic line in the right hand with long, flowing phrases. The third system includes a section marked *rit.* (ritardando) followed by *accel.* (accelerando), with a change in time signature to 3/4. The fourth system also contains *rit.* and *accel.* markings, with a change to 3/4 time. The fifth system begins with a *Largo* tempo marking and a *ff* (fortissimo) dynamic, followed by a section marked *Largo* and *ppp* (pianississimo), and concludes with the instruction *senza Ped.* (without pedal).

OTHER NOTABLE COMPOSITIONS

By ETHELBERT NEVIN



"Nevin's songs have lyrical contour, lyrical impulses; they come forward in graceful curves like waves, and when they reach their destination, they rise to their climax and make a beautiful end. . . . If you feel in a man's work a quality, which you can only define by making an adjective of his name, then his work has that individuality without which no genius—however infinite his pains—could hold his own through the rush of time. Yes, I think we may call Ethelbert Nevin a great composer of great songs."

—RUPERT HUGHES—

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